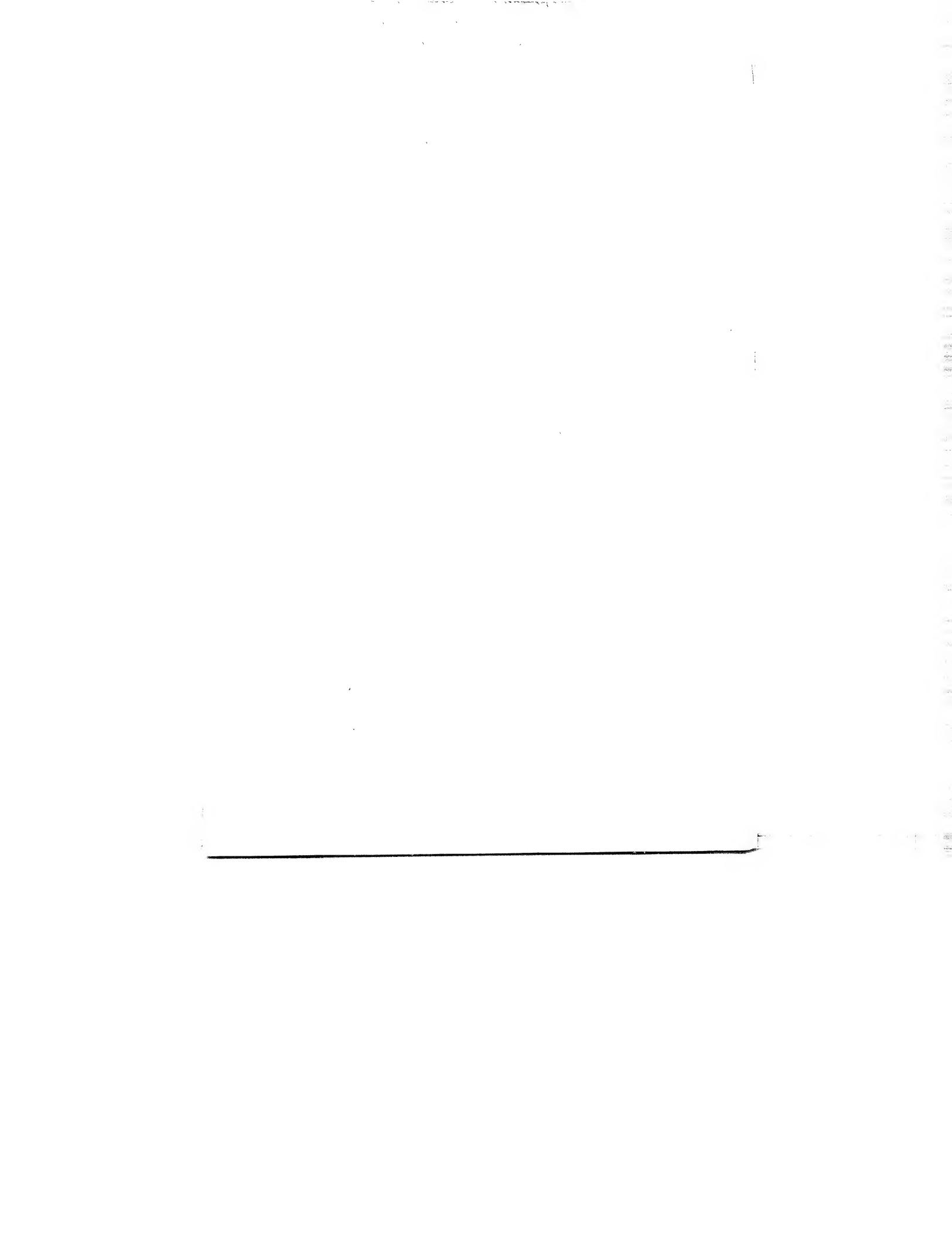


ANNALS OF MUSIC IN AMERICA



Annals of Music in America

A CHRONOLOGICAL RECORD OF SIGNIFICANT
MUSICAL EVENTS, FROM 1640 TO THE PRE-
SENT DAY, WITH COMMENTS ON THE VARIOUS
PERIODS INTO WHICH THE WORK IS DIVIDED

BY
HENRY C. LAHEE



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PREFACE

THE object of this book is to give as complete a record as possible of the beginning and progress of music in the United States of America.

The first things recorded are regarded as important. Hence such items as the printing of the first book on music, the importation of the first pipe organs, the establishment of the early musical societies are recorded, while similar events of a more recent date are of no special importance.

The first performance of significant works — operas, oratorios, symphonies and other choral and orchestral works — are chronicled as carefully as possible; also the first appearance in America of noted musicians.

It has been practically impossible to find accurate data about the works of the older composers, — Haydn, Mozart and others, for while there are many programs in which their names are mentioned the work played is seldom specified (see Mr. O. G. Sonneck's "Early Concert-Life in America"), and one must wait until the period arrives in which the work performed is specified. Probably some of the works mentioned had earlier performances by small organizations but the performances recorded here are in all probability the first adequate ones.

Among the items recorded are some which cannot be regarded as marking the musical progress of the country, and yet are items of musical interest; — the first performance of "The Star-Spangled Banner" and of "America" do not mark any progress and yet are historic events.

The establishment of Gilmore's Band and Sousa's Band are items of interest rather than of educational progress.

In compiling this work such newspapers as are available have been consulted, also the programs of the leading choral and orchestral societies. Valuable help has been gained from the excellent works of Mr. Oscar G. Sonneck, Mr. E. H. Krehbiel, Mr. Philip Goepp, Mr. George P. Upton, Allston Brown and other writers on the American stage, and above all from the admirable notes of Mr. Philip Hale in the programs of the Boston Symphony Orchestra. It would be ungracious to close this preface without acknowledging with gratitude the valuable assistance of Miss Barbara Duncan of the Boston Public Library.

HENRY C. LAHEE

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